THE UNIVERSITY OF SYDNEY

Music in the Classical and Romantic Eras

(MCGY2612) 6 credit points

Semester 1, 2011

Unit website
Access via http://elearning.sydney.edu.au

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Aim

To develop students' understanding of the main musical currents in the classical and romantic periods, and to enhance their critical and analytical skills through close engagement with various musical works of the period.

Content

This course is an intensive introduction to some of the main trends in the composition and reception of music in the period between 1751 and 1890, which will situate works of this period in their relevant historical and aesthetic contexts. By exploring aspects of composers' biographies and making due use of contemporary documents and sources, it will be shown how music relates to historical events, social practices and broader artistic and philosophical trends. In lectures, a wide range of music in a variety of genres (orchestral, operatic, song, chamber music and solo instrumental) will be discussed, while a smaller selection of representative masterpieces will be studied intensively in tutorials.

Objectives

Over the course of this unit, students will

- become intimately acquainted with a number of highly significant musical works from the late eighteenth and nineteenth centuries
- learn how the production and reception of music is shaped by a nexus of historical, aesthetic, socio-cultural and artistic factors
- develop their interpretative skills

- analyse formal and harmonic structures
- become aware of how various critical paradigms have openly or covertly shaped music historiography and criticism
- trace links between music and the other arts
- familiarise themselves with the conventions of scholarly research and writing

Prerequisites & Prohibitions

There are no formal prerequisites for this course, but an ability to read scores and to understand the mechanisms of tonal harmony will be assumed. This unit *cannot* be taken by students who have completed *MCGY2012 Music History 3: 1751-1825* or *MCGY2013 Music History 4: 1826-1890* except by permission of the Coordinator.

Attendance

This unit will be taught through a series of 2-hour lectures which will take place on Mondays from 11am-1pm in the Music Workshop (for a list of topics, see the **Lecture and Tutorial Overview** below). Each student will also be assigned to a tutorial group which meets weekly for one hour (times and locations will be confirmed once you have been assigned). Attendance at all lectures and tutorials is compulsory, except in cases where approved leave (such as sick leave) is granted. If you are absent due to a Conservatorium activity such as an orchestra tour, you must apply for leave and get the Unit Coordinator's sign-off in advance. In all cases, please inform the Coordinator as early as possible. Information about attendance and leave of absence is available in the Conservatorium Handbook. Attendance will be taken at tutorials and you may be penalised for absence without approved leave, or for frequent unpunctuality.

Assessment

This course will be assessed as follows:

(a)	Essay	30%
(b)	Tutorial activities	20%
(c)	Listening tests	20%
(d)	Final exam	30%

(a) Students will be required to write one essay of between 1,700 and 2,000 words during the semester. The due date will either be Monday 2 May or Monday 30 May depending on the topic chosen (please consult the "Essay Topics" file on the course website for more information). Students are advised to discuss the choice of essay question and the resources needed with their tutors.

(b) Students will be required to find two academic texts relating to a musical work of their own choosing, and then to write a 750-word reflection on how these texts have enhanced their appreciation of the work (please consult the "Tutorial assignment" file on the course website for more information). In addition, students are expected to have listened reflectively to the set work with the score before each tutorial, and to contribute actively to tutorial discussion.

(c) There will be two listening tests (each worth 10%) conducted during the lecture periods on 4 April and 23 May.

(d) There will be a final two-hour exam for this course in June. A sample paper is available on the course website.

Calendar

Date	Event
22-24 March	Stage 1 of the tutorial assignment (Week 4)
4 April	Listening test 1
12-14 April	Stage 2 of the tutorial assignment (Week 7)
2 May	Essay due (for Group A topics)
23 May	Listening test 2
30 May	Essay due (for Group B topics)
June	Final Exam
Weekly	Preparation for and participation in tutorial discussion

Marking criteria & rubrics

The following criteria will apply to assessable material:

- Before beginning work on the essay or the tutorial written assignment, students should consult What's Expected: The Conservatorium Guide to Academic Writing and Thinking. This contains helpful advice on how to produce material of the requisite standard which conforms to good academic practice. In particular, please note SCM policy on bibliographic and citational formatting. Internet citations ought to be used with extreme care, and in general only reputable sources (e.g. *New Grove Online*, or articles accessed through *JSTOR*) are acceptable. Plagiarism of any kind will be severely penalised and may result in a Fail grade. Students are directed to consult the University of Sydney policy on plagiarism.
- The listening tests will be based on the focus works, though not necessarily limited to the selections studied in class. Students will be required to identify excerpts and to answer a number of focussed questions.
- The final exam will include listening tests (excerpts taken from set works or any works on the lecture list), score-reading questions (centred on the set works), a series of definitions and general knowledge questions relating to musical practices between 1751 and 1890, and mini-essay questions relating directly to the content of lectures and tutorials. The general knowledge questions will be drawn from the material in the course textbook.
- Submission procedures are as follows:
    - The analysis assignment and research essay need to be submitted online **via Blackboard** before the deadline (11.59pm on the date in question), and an identical hard copy submitted the following day to the Level 2 administrative office.
    - A Conservatorium Cover Sheet must accompany the print version.
    - Late submission will normally be penalised by a deduction of marks according to the official policy (§11 of the Faculty Resolutions; see pp.179-80 of the Student Handbook 2011). Exceptions will be made in cases where approved leave (such as sick leave) is granted.
    - In exceptional circumstances, dates may be negotiable; please discuss this with the Course Coordinator **in advance**.

Appeals

If you are dissatisfied with a grade, speak first to the person who assessed your work, in this case your tutor. If you are still unhappy, you should contact the Coordinator of the Unit of Study, or the Chair of the Musicology Unit. Appeals must be made in writing (electronic communications are acceptable). The first stage of any appeal against an assessment mark must be made within fifteen (15) working days of the result being released (see the University of Sydney Appeals Policy).

Set text and course materials

The set text for this Unit of Study is:

> Burkholder, J. Peter, Donald J Grout and Claude V. Palisca. *A History of Western Music*. 8th edition. New York: Norton, 2010

Most of the other materials needed for this unit are available online through the course website. This can be accessed through MyUni, or else via http://elearning.sydney.edu.au. This contains resources such as the following:

- In the Administrative documents folder: Course outline, Reading & Listening lists, Essay topics, Tutorial Assignments
- In the Lecture materials learning module: Copies of the slides used in lectures, and any handouts used. Sometimes additional readings will be posted here too
- In the Set works learning module: Links to streaming files and online scores for each of the set works (those that will be studied in tutorials; it is on these you will be examined in the Listening tests, and also in the final exam)

The Reading and Listening lists contain bibliographies related to the lecture topics, and also a list of works played in the lectures (this will be updated as the semester goes by).

Lecture and tutorial overview

No.	Week beg.	Lecture Topic (selective focus works)	Tutorial Content (set works)
1	28 February	**Towards the Classical style** Pergolesi, *La serva padrona* (1733); W.F. Bach Keyboard Sonata in A, F8 (c.1750-1770); Haydn, Symphony no. 45 in f# minor 'Farewell' (1772)	C.P.E. Bach, Sonata no. 4 in b minor, H.73 (1753)
2	7 March	**Haydn: servitude and mastery** Symphony no. 104 in D major, 'London' (1795); *The Creation* (1798)	J. Haydn, String Quartet in C, Op. 33/3 (1781)
3	14 March	**Mozart: classical perfection** Piano Sonata in Bb, KV333 (1783); *Requiem* KV626 (1791)	W.A. Mozart, Piano Concerto no. 20 in d minor, KV466 (1785)
4	21 March	**Operatic currents in the late eighteenth century** Gluck, *Orfeo ed Euridice* (1762); Mozart, *Idomeneo*, KV366 (1781), *Cosi fan tutte* KV588 (1790), *Die Zauberflöte*, KV620 (1791)	W.A. Mozart, *Le nozze di Figaro*, KV492 (1786), Act II
5	28 March	**Beethoven: the heroic style** Piano Sonata in f minor, Op. 2 no. 1 (1795); Symphony no. 3 in Eb, 'Eroica', Op. 55 (1803); Piano Concerto no. 5 in Eb, Op. 73 (1809)	L. van Beethoven, Symphony no. 5 in c minor, Op. 67 (1808)
6	4 April	***Listening Test*** **Beethoven: beyond the heroic style** *An die ferne Geliebte*, Op. 98 (1815); Symphony no. 9 in d minor, Op. 125 (1824); String Quartet in c# minor, Op. 131 (1826)	L. van Beethoven, Piano Sonata no. 31 in Ab, Op. 110 (1822)
7	11 April	**Romantic ideas: music, nature and the other arts** Lieder by Schubert, Schumann; Paganini, *Caprices* Op. 1 (1820); Mendelssohn, *Hebrides* Overture, Op. 26 (1830);	R. Schumann, *Frauenliebe und -leben*, Op. 42 (1840)
8	18 April	**Paris 1824-1848: fantasy and spectacle** Rossini, *Il barbiere di Siviglia* (1825); H. Berlioz, *Symphonie Fantastique*, Op. 14 (1830); Meyerbeer, *Les Huguenots* (1836)	F. Chopin, Ballade no. 1, Op. 23 (1835)
	25 April	**No classes (Easter vacation)**	
9	2 May	**Bel canto and the Italian stage** Bellini, *Norma* (1831); Chopin, Nocturnes (1830s); Verdi, *Rigoletto* (1851)	G. Verdi, *La Traviata* (1853), Act I
10	9 May	**No classes (Special Projects Week)**	
11	16 May	**The New Germans: symphonic poem and music drama** Liszt, *Tasso: Lamento e Trionfo* (1854); Wagner, *Die Walküre* (1856)	R. Wagner, *Tristan und Isolde*, Prelude & Act II, scene 2 (1865)
12	23 May	**Nationalist and exotic voices** Bizet, *Carmen* (1875); Balakirev, *Russia* (1863-1884); Dvorak, *New World Symphony* (1893)	B. Smetana, *Vyšehrad* and *Vltava*, no.'s 1&2 from *Ma Vlast* (1874)
13	30 May	***Listening Test*** **Tradition, religion and musical holy wars** Mendelssohn, Psalm 22, Op. 78 (1849); Brahms, Piano Quintet in f minor, Op. 34 (1862); Bruckner, Symphony no. 3 in d minor (1874 version)	J. Brahms, Symphony no. 4 in e minor, Op. 98 (1882)